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*EDITH M. BURROWS*

PLAYS AND  
ENTERTAINMENTS

*Fischer Edition*

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PUBLISHED BY

J. FISCHER & BRO., NEW YORK

7, 8 and 11, BIBLE HOUSE

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A. E. L. & C.

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# "A FAIRY FROLIC"

EDITH M. BURROWS.

## CHARACTERS

CURLY HEAD ..... A mortal girl child  
THE CHILDREN'S FAIRY  
SILVER-WINGS..... A Dew Fairy  
BLOSSOM-HEART..... A Spinner Fairy  
FEATHER-FOOT..... A Bunny Fairy  
THE UMBRELLA FAIRY  
THE AEROPLANE FAIRY  
THE ELVES (four in number)  
TITANIA..... The Fairy Queen  
TITANIA'S PAGES (four in number)  
TITANIA'S FLOWER GIRLS (two in number)  
RAINBOW FAIRIES (six in number)  
FIREFLY FAIRIES (six in number)  
OTHER SPINNERS AND DEW FAIRIES

TIME, Any night

PLACE, Fairyland

## COSTUMES

### CURLY HEAD

Wears a long white night-dress, and carries under one arm a Teddy Bear or rag doll.

### AEROPLANE FAIRY

Wears a conventional fairy costume, dark brown in color, with brown wings. She wears an aeroplane cap and goggles, and gauntlets on her hands.

### ELVES

Wear little brown elf or brownie costumes with pointed caps.

### TITANIA

Wears a long white costume with a long train. The wings are larger than those of the other fairies. On her head is a silvery crown, and in her hand is

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Some verses reprinted by courtesy of "NEW YORK PRESS"

a wand of silver. Her costume glistens and sparkles with diamond dust and silver tinsel. She is taller than the other fairies.

#### TITANIA'S PAGES

Wear white page suits, with regular fairy wings at the back. Both pages and flower girls should be smaller than the other fairies.

#### TITANIA'S FLOWER GIRLS

Wear conventional white fairy costumes.

#### DEW FAIRIES

Wear conventional white fairy costumes that sparkle with diamond dust. On their heads are wreaths of silver tinsel and flowers, and they carry silver cups from which the flowers may drink.

#### RAINBOW FAIRIES

Wear conventional fairy costumes in soft, delicate shades of red, orange, yellow, green, blue and violet. They take their positions always in this order, forming a rainbow. These fairies carry little paint pots over one arm, and in the other hand brushes.

#### FIREFLY FAIRIES

Wear conventional fairy costumes of a dark gray, and carry small electric lanterns, which they flash from time to time.

#### ALL OTHER FAIRIES

Not specially described, may be dressed in conventional fairy costumes in colors to suit the general effect desired. Materials for all conventional fairy costumes should be of tarleton or some other gauzy material. Wings should be made of the same material, and wired to keep them in shape. Skirts, unless otherwise designated, as in the case of Titania, should be short and very full. Waists should be simple baby waists with short puff sleeves, and wings attached to the back and tacked on the shoulders to keep them in place.

The following compositions are recommended for the incidental music introduced in "A Fairy Frolic."

For the Introduction and Dances:  
On a Moonlight Night. Intermezzo-Dance,  
W. Rhys-Herbert

For the Finale:  
A Lullaby.....W. F. Sudds

Both are published by J: Fischer & Bro., Bible House, New York. Copies in an arrangement for piano will be mailed upon receipt of 65 cents. A Violin part for the "Intermezzo-Dance" will be mailed upon receipt of an additional 15 cents. The "Dance" is also arranged for small or large orchestra.

. Instructions:

PRECEDING THE PROLOGUE: play very softly the 8 introductory bars, of "On a Moonlight Night," ending on the chord of the Dominant-Seventh and observing the long hold, after which "Fairy Voice" commences lines.

AFTER THE PROLOGUE: for the dance, play the next 24 bars.

FOR THE RING DANCE: play the Second Movement, in C major (24 bars).

ENTRANCE OF TITANIA: repeat 8 bars of the Second Movement, ending in 9th bar on chord of C. If preferable, the entire movement may be played.

FOR FIREFLY FAIRIES: entire last movement (24 bars) in C major.

FAIRY LULLABY (Finale): where feasible, it is suggested that the first 16 bars of the "Lullaby" accompany the recitation of the first verse, arranging it so that the final lines are spoken while the 15th and 16th bars are being played.

The playing of the entire second movement between the verses will add materially to the effect, naturally the tinkling of the bell must be heard distinctly. For the second verse, repeat first movement of the "Lullaby."

Great care must be taken that the "Lullaby" is played as softly as possible.

# “A FAIRY FROLIC”

## PROLOGUE.

*The prologue is given in darkness, after the house lights have been lowered. First some dainty, fairy-like music is faintly heard, and then a Fairy voice speaking:*

FAIRY VOICE

Won't you come with me, Curly-Head,  
At night, when grown folks are in bed?  
Then I will take you by the hand,  
And lead you into Fairyland.

Come, step with me upon the cloud,  
Then, 'neath the moon that shines so proud,  
We'll sail and sail and sail through space,  
Until we reach the magic place!

(*The sleepy voice of a child replies:*)

CHILD—O-oh, what a funny dream! Why—why, it wasn't a dream at all; there is a Fairy here. Please (*timidly*), are you a real Fairy?

FAIRY VOICE—Of course, I'm a real Fairy, Curly-Head.

CHILD (*breathlessly*)—Then, if you are a real Fairy, and I wasn't dreaming, you said that you'd take me to Fairyland, didn't you?

FAIRY VOICE—Listen!

(*From the distance is heard very faint and sweet another Fairy voice that speaks:*)

SECOND VOICE

Yes, step with her upon the cloud,  
Then 'neath the moon that shines so proud,  
You'll sail and sail and sail through space,  
Until you reach the magic place!

CHILD—O Fairies, I'm coming, I'm coming!

END OF PROLOGUE.

---

(*To soft Fairy dance music the curtain rises, disclosing the stage set as a clearing in a forest, by moon-*

*light. As the Fairies are very tiny, all their surroundings must be correspondingly large; blades of grass, made from stiff paper or cardboard, are as tall as the Fairies; toadstools, cardboard and cloth, are taller than the Fairies. In the center foreground is a clear space for the dancing, etc. At one side is a group of flowers (crepe paper), also taller than the Fairies. Among some of the flowers and grasses should be stretched some silver cord, on which is hung with tiny silvered clothes-pins some gauze material suggestive of Fairy clothes. This is to represent the cobweb referred to by the Elves. On the opposite side of the stage from the flowers is a spinning wheel, about which some four or five Fairies are constantly busied, after the first Ring dance is over. Toward the center back of stage is a low green mound, and along the back-drop are many shadowy toadstools. The floor and background should be covered with dark green cloth or paper, and the lighting should be rather dim and suggestive of moon-light. Exits right and left. As the curtain rises, twelve Fairies are dancing daintily in a Fairy Ring in the cleared space. The music ceases. The Fairies, laughing merrily, pause to rest, and take various positions on the stage, while one steps forward and addresses the audience:)*

### A FAIRY RING.

FAIRY

Have you ever heard of a Fairy Ring?  
'Tis a place where the Little Folk meet.  
And could you but know what all the birds sing  
In their carols so clear and sweet,  
They would tell you about the Fairy Ring,  
That place where the Little Folk meet.

Now, if you would see a real Fairy Ring,  
You must watch in the month of May,  
For a night when the Little Folk dance and sing,  
In a spot where the moon makes it light as day;

And then you'll have seen a real Fairy Ring,  
As you watched in the month of May.

(*The Ring dance is resumed as the music is again heard, and is interrupted in a few minutes by a call off-stage:*)

Coo-ee! Coo-ee!

(*The Fairies come forward listening.*)

(Louder) Coo-ee!

FEATHER-FOOT—That's the Children's Fairy.

SILVER-WINGS—Yes, and she's probably brought a mortal child here.

FEATHER-FOOT—Let's hide and then surprise them!

FAIRIES—Oh, yes; that's what we'll do.

(*They all scatter in various directions to hide, laughing softly as they do so. Some take their positions in the dim background by the toadstools, others peer from behind flowers, etc. Enter the Children's Fairy and Curly Head.*)

CURLY HEAD (*amazed*)—Why—why—ee! How small I am, or how big everything else is!

CHILDREN'S FAIRY (*laughing*)—No, the things are not large; you have grown small in order to come to this magic place with me.

CURLY HEAD—But I don't remember when I grew so small.

CHILDREN'S FAIRY—Oh, but you were fast asleep on our cloud when I made you smaller.

CURLY HEAD—Asleep? Have I been asleep again? Then where are we now?

CHILDREN'S FAIRY—We are in Fairyland.

CURLY HEAD (*with ecstatic long breath*)—  
Fairyland? O-oh!

I slept when you took me by the hand,  
And now I awake in Fairyland.

A FAIRY (*echoing very softly from her hiding place:*)

You slept when she took you by the hand,  
And now you awake in Fairyland.

CURLY HEAD—Oh, oh! What is it?

CHILDREN'S FAIRY—S-sh! The Fairies! They are

hiding near by. Wait and listen.

A FAIRY (*a louder echo this time:*)

You slept when she took you by the hand,  
And now you awake in Fairyland.

(*At the last words the Fairies come out of their hiding places, and cluster curiously about Curly Head.*)

A FAIRY—We're glad you came!

Please, what's your name?

CURLY HEAD—My name is Curly Head. What are your names?

SILVER-WINGS—Mine is Silver-Wings.

BLOSSOM-HEART—And mine is Blossom-Heart.

FEATHER-FOOT—Mine is Feather-Foot. They call me that because I run so swiftly.

CHILDREN'S FAIRY—I am called the Children's Fairy because the mortal children are my special care. But where is the Umbrella Fairy? She hasn't been here to tell Curly Head about herself.

UMBRELLA FAIRY (*running out from under a toad-stool*)—Here I am! Here I am!

CHILDREN'S FAIRY—Oh, under an umbrella, as usual. Do you never forget that shower? Tell Curly Head about it.

#### FAIRY UMBRELLA.

UMBRELLA FAIRY—

One day a little Fairy Maid

Went out to call on a flower,

A flower.

But, ere she reached home, the sky grew dark,  
And she was caught in a shower,

A shower!

“Oh!” cried the Fairy, “What shall I do?”

“For in this shower I'll perish,”

“I'll perish!”

“Come hither,” a kind old Toadstool said,

“And you I'll carefully cherish,”

“Yes cherish.”

So under the shelter the Fairy stood,  
Until the sky grew light,  
Grew light.

And since that time the Fairies have grown  
Many Toadstools ev'ry night,  
Ev'ry night!

CURLY HEAD (*clapping her hands softly*)—Oh, what a nice story! I'll never call them toadstools again, but always think of them as Fairy Umbrellas. (*Listening*) Why, what's that?

(*All listen to a low buzzing noise off-stage, as of machinery. The noise stops suddenly, and then comes a call:*)

AEROPLANE FAIRY—Coo-ee! Coo-ee!

FAIRIES (*answering*)—Coo-ee!

CHILDREN'S FAIRY—That must be the Aeroplane Fairy. Oh, here she is now!

(*Aeroplane Fairy enters and goes up to Curly Head.*)

AEROPLANE FAIRY—Hullo! I knew you were here, Curly Head! Got a wireless while I was flying over from the palace with a message for these Folk. Well (*as Curly Head looks at her in a dazed way*), what do you think of me, eh? (*Slaps her on the back.*)

CURLY HEAD—Of course, you're very nice, but aren't you a queer sort of Fairy? I never heard of Fairies that rode in aeroplanes!

AEROPLANE FAIRY—Pooh! pooh! You're behind the times, that's all. Our mortal sisters are getting new-fangled ideas about women's rights. So why not we Fairies also? Besides, the aeroplane sensation is the very newest thing here. Let me tell you.

#### A FAIRY FAD.

The Fairies, my dear,  
As you'll presently hear,  
Have changed their fashion of riding.  
Leaves from the trees  
And sleek bumblebees,

Which they caught in the flowers hiding,  
Were the carriages long  
And steeds so strong,  
That flew o'er the earth-road brown.  
Gone all these good days,  
They've the aeroplane craze,  
And they float now on thistle-down!

CURLY HEAD—Dear me! What a lot of things I'm learning about the Fairies!

AEROPLANE FAIRY—Well, well! I was so interested telling you about our improvements that I almost forgot my message to you from the Queen.

FAIRIES—The Queen?

AEROPLANE FAIRY—Yes, Titania herself is coming to the Ring to-night, and she bids you make ready for her. The Elves are coming to help you, but I can't stay. I've another errand to do to-night. (*Waving*) So long! (*Exit. The buzzing noise is heard again, and then dies away in the distance.*)

CURLY HEAD—Goodness! She's a funny Fairy, isn't she?

FEATHER-FOOT—Yes, she's one of the *modern* Fairies. I don't care much about them myself. Still, they're useful.

CHILDREN'S FAIRY—Speaking of useful things, don't you think we better see about refreshments for our Queen?

FAIRIES—Yes, yes!

(*They all go to different flowers, and, standing on tip-toe, peer into their hearts.*)

CURLY HEAD—Why, whatever are you doing, Fairies?

SILVER-WINGS (*coming forward*)—Don't you know? We're looking after our food.

#### FAIRY FOOD.

I wonder if you ever think  
Of what the Fairies eat and drink?  
Dew that is fresh on flower lips,  
The dainty draught the Fairy sips.

While for her food with the bees she shares  
The pollen that lies in flower-heart snares.  
These are the things, if you ever think,  
You'll know the Fairies eat and drink.

*(Just here the angry buzzing of a bee is heard from one of the flowers, and Blossom-Heart, frightened, runs away from it.)*

BLOSSOM-HEART (*with hands on her ears*)—Oh, oh, oh!

SILVER-WINGS—What's the matter, Silly?

BLOSSOM-HEART—I woke up Bumble Bee, who was taking a nap in that flower, and he's so annoyed that it frightens me.

CHILDREN'S FAIRY—Pooh. Afraid of a bee! I don't believe Curly Head is afraid of bees, are you? (*to Curly Head*)

CURLY HEAD (*slowly*)—No-o-o! But I am afraid of a mouse.

CHILDREN'S FAIRY (*laughing*)—Afraid of a mouse—a cunning little mouse?

CURLY HEAD—Well, I don't exactly mind the mouse, but I *don't* like his tail; it's so long and thin!

*(Fairies all laugh and whisper together. Blossom-Heart finally steps forward.)*

BLOSSOM-HEART—Would you like me to tell you how the mouse got his long tail?

CURLY HEAD—Oh, yes!

### A MOUSE TALE.

BLOSSOM-HEART

A little mouse with a short, fuzzy tail,  
Met a Fairy child one day.  
“You cunning thing,” said the Fairy,  
“Please won’t you come and play?”

Mousie was scared and ran away,  
The Fairy in swift pursuit.  
She caught Mousie’s tail and held it tight;  
Mousie with fright was mute.

He ran and he *ran*, and the Fairy too,  
Bound that her point she'd win,  
'Til, as she pulled, the tail slipped away,  
But—she'd stretched it out, long and thin!

CURLY HEAD—Ha, ha! What a joke on that mouse! Now, I'll never be afraid of one again. (*Enter four Elves.*) Oh, who are these little people?

CHILDREN'S FAIRY—They are the Elves—come to help us receive our Queen Titania. They are very good friends of ours. (*To an Elf*) Won't you tell Curly Head about the first time an Elf met a Fairy?

(*The Elves have been frisking about, teasing the Fairies and each other. An Elf now comes up to Curly Head and speaks, and while he is talking, Feather-Foot slips off-stage unobserved.*)

#### FAIRY AND ELF.

ELF

Once as a little Fairy was playing,  
On a blade of grass a-swaying,  
Sudden she saw right near herself,  
A funny, funny little Elf.

"Oh, who are you?" she cried aloud.  
The little Elf then spoke up proud:  
"I am come from the land of Elves,"  
"We live quite near the Fairies themselves."

"Have you ever seen a Fairy?" he said.  
The little sprite gaily nodded her head,  
Then, "Yes, indeed," she said quite airy.  
"I have, you see, *I am a Fairy!*"

(*At the end of these lines the Elves resume their frolic with the Fairies, when suddenly a call is heard off-stage:*

Coo-ee! Coo-ee-coo!

FAIRIES—The Queen!

ELVES—Titania!

(*They all range themselves in two rows, leaving an open space between, leading to the raised mound near*

center back. The Fairies are nearest the mound, Elves farther front. Curly Head stands to one side, finger in her mouth, watching the scene in amazement. Soft music sounds. Enter from sides of stage two little pages walking backward and bowing deeply, then two little flower girls strewing real flowers in the Queen's path. Next, Titania herself, with slow and stately tread, and lastly two little pages, who carry her train. The Fairies all sink to their knees as she goes through their lines to the raised mound.)

FAIRIES

Hail, Titania, Fairy Queen,  
Fairer than was ever seen.  
We're thy loyal subject band,  
Ready for thy least command.

(Titania reaches the mound and seats herself. The pages and flower girls group themselves around her. She waves her wand, and speaks:)

TITANIA

Rise, my loyal subjects, rise!  
Much your greeting do I prize.  
(Fairies and Elves rise as Queen speaks to Curly Head:)

Why so fearful, little Stranger?  
In my realm there is no danger.  
Speak, and tell me what's your name,  
And the land from whence you came.

(As Curly Head speaks, the Spinner Fairies, who have left their wheel to greet the Queen, now go back and resume their work. Curly Head approaches Titania.)

CURLY HEAD

Hail, Titania, Fairy Queen!  
Fairer I have never seen.  
Curly Head, that is my name,  
And from earth to you I came.

TITANIA (*kindly*)—I am glad you came, Curly Head. Are you enjoying your visit?

CURLY HEAD—Yes, indeed. (*Drawing nearer the Queen.*) May I ask you a question?

TITANIA—Yes, my dear; what is it?  
CURLY HEAD (*pointing to the Spinning Fairies*).

### FAIRY SPINNERS.

Here's a dainty group of Fairies,  
Swiftly spinning by the moon,  
What has made them all so busy,  
And their work begun so soon?

(*Titania waves her wand at the Children's Fairy, who replies:*)

#### CHILDREN'S FAIRY

On their loom, see, they are weaving  
Threads from Dreamland, to and fro,  
And each night when they have finished,  
Down to earth will dream-webs go.

CURLY HEAD—Oh, how lovely! Now I know how dreams are made.

TITANIA—Yes, my little Dream Spinners are about the busiest of all the Fairies. (*Enter Feather-Foot sheepishly. Titania shakes her finger at her reprovingly.*) Aha, you little truant! I suppose you've been off playing with your rabbit instead of greeting your Queen properly. No, no! (*as Feather-Foot kneels in a dejected manner*) I'm not going to scold you this time. Get up and tell Curly Head about your friend Bunny.

FEATHER-FOOT (*rises and speaks to Curly Head*)

### BUNNY EARS.

One day a Fairy, according to habit,  
Went out for a walk, and met a rabbit.  
Quoth the Fairy: "Good morning to you, Mr. Bunny,"  
"Dear me! I think you are very funny!"

"Oh, Fairy," said Bunny, "Now you are unkind."  
"I'm like other rabbits, I think you will find."  
"Perhaps I am shy, but I'm quick and I'm strong."

Said the Fairy: "I know, but your *ears* are so long!"

"Just jump on my back, and then you will see," Said Bunny, "why so long my ears have to be." The Fairy jumped up, then said Bunny with pride: "Now I'll be your steed; with my ears you may guide!"

So now when the Fairy, according to habit, Goes out for a walk and meets this rabbit, Says she: "Please, dear Bunny, give me a ride?" "For to steer with your long ears is ever my pride."

TITANIA—Yes, indeed! And she runs away to play with that Bunny whenever she gets a chance. But now to business. What have my little Cobweb Elves been doing lately?

ELVES (*coming forward and bowing*)—We serve our Queen always.

FIRST ELF—We've swept away the cobwebs, your majesty.

SECOND ELF—And we've hung some fine new ones for the Fairies' washing, too! (*He points to the silver cord, and two Elves go over and stand at opposite ends of it until after Titania's speech.*)

TITANIA—Very good, my little Elves. (*To Curly Head*) That's another thing you've learned, isn't it? That cobwebs are the clothes-lines of the Fairies?

#### FAIRY CLOTHES-LINES.

Maybe you've seen on a morning early,  
When you have eagerly come from your bed,  
Hung between grasses and flowers a-swaying,  
What gleamed in the sun, like a silvery thread.

And maybe you've said, as you watched it swing-ing,

"Ah, surely, this is a cobweb fine."

But, if you had only been there sooner,

You'd have seen Fairy clothes hanging out on  
the line!

CURLY HEAD (*clapping her hands softly*)—Some  
day I'll get up early enough to see those clothes!  
(*The Fairies laugh.*)

TITANIA—But where are the Dew Fairies? (*Waving  
her wand.*) Come hither! (*Silver-Wings and the  
Dew Fairies approach.*)

SILVER-WINGS (*bowing low to Titania*)—Here we  
are, fair Queen.

TITANIA—And what do you do to pass away your  
time?

(*As Silver-Wings speaks, the other Dew Fairies  
pass among the flowers, and lifting high their silver  
cups, they offer the flowers a drink.*)

SILVER-WINGS

We keep our silver chalice bright,

From which to drink is flowers' delight!

TITANIA (*waving them away*)—Very good, very  
good, indeed. And now I wish to speak to your sis-  
ters, the Rainbow Fairies. (*Before Titania come six  
Fairies in red, orange, yellow, green, blue and violet,  
forming a rainbow.*)

RAINBOW FAIRIES—Here! Here!

TITANIA—I wish you to tell Curly Head how you  
came to be called the “Rainbow Fairies.”

### FAIRY ARTISTS.

A RAINBOW FAIRY

Once some Fairies met a Rainbow,  
A sad little Rainbow, too.  
And to the Rainbow said the Fairies:  
“Why, what's the matter with you, with you?”  
“Why, what's the matter with you?”

“Alas!” said the Rainbow to the Fairies,  
“An awful thing's happened to me,”  
“The rain washed my colors almost off,”  
“And now I'm as pale as can be, can be,”  
“And now I'm as pale as can be!”

Then the kind little Fairies got a ladder,  
And painted the best they could do.

Then the Rainbow smiled, for when they had done  
It looked as fine as new, as new;  
It looked as fine as new.

CURLY HEAD—Oh, whenever I see a rainbow from  
this time on, I'll always think of you kind little Fairies.

TITANIA—They *are* good little people, and deserve  
to be remembered. Now, Curly Head, you have seen  
nearly all of my helpers except the Firefly Fairies.  
(*Waving her wand.*) Come, little lantern-bearers, to  
light me home!

(*The stage is growing gradually darker as the six Firefly Fairies enter to soft dance music. Flashing their electric torches through the dusk, they execute a dainty dance before Titania. Toward the end of this dance, Titania rises, and, attended by her pages and flower girls, comes slowly down from her mound, and mingles with the Fairies and Elves. The dance ceases.*)

CURLY HEAD (*rubbing her eyes and yawning*)—Oh,  
how sleepy I'm getting! I always go to sleep watching  
the Fireflies. Oooh! (*yawning*) I wonder where  
. . . the . . . Fairy babies . . . sleep.

(*Titania waves her wand, and Curly Head, overcome with sleep, sinks down on the mound. The stage becomes darker and darker, lit now only by the Firefly torches and one ray of light, which falls on the sleeping child. The Fairies gradually disappear, and a Fairy voice is heard off-stage:*)

### FAIRY LULLABY.

FAIRY VOICE

Where do the Fairy Babies sleep?  
Come with me and quietly peep,  
Under the flowers, where the grasses grow,  
Here swing their cradles, all in a row;  
Fair cradles gently swinging,  
Lily bells all softly ringing,  
Lullaby, Fairy Babies.

*(There is heard a silvery chiming of small bells.)*  
FAIRY VOICE (*from a greater distance*)

Soft green leaves are the cradles fine,  
That hang from stems where tendrils twine;  
Silver and silken the coverlids fair,  
Woven of cobwebs and moonbeams rare.  
Fair cradles gently swinging,  
Lily bells all softly ringing.  
Lullaby, Fairy Babies!

*(Soft, sweet lullaby music is played, through which  
may be faintly heard again the ringing of tiny bells.  
The curtain very slowly falls.)*

# Ten Sketches from Charles Dickens

The following sketches are intended to interest the young people in the works of Dickens, who did so much by his writings to improve the conditions of child-life. He was one of the first to realize the enormous value of children to the State, and all his life he was the warm champion of childhood against oppression and wrong.

The sketches have been arranged so that they may be performed with the simplest possible scenery and accessories. The dresses should be in most cases, in the early Victorian style, and when these cannot be borrowed from friends or a costumer, it is advisable that they should be made up by the performers in some cheap and simple material. One Door or Entrance is sufficient for each scene, and, though a Curtain is preferable, Screens may be used if it is impossible to arrange a curtain.

<b>Cratchit's Christmas Dinner, The</b>	A scene from "A Christmas Carol;" arranged as a dialogue or short play by Mary Farrah. 3 males, 3 females and 2 children (silent).....	.15
<b>Doll's Dress Maker, The</b>	A scene from "Our Mutual Friend;" arranged as a dialogue or short play by Mary Farrah. 1 male and 1 female.....	.15
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